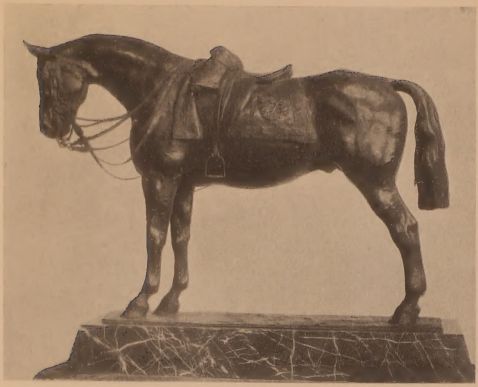
PORTRAITS & GROUPS OF HORSES IN BRONZE BY HERBERT HASELTINE

Messrs. Agnew's Exchange St. Galleries
14 Exchange Street, MANCHESTER

SEPTEMBER 20 TO OCTOBER 23 1921
ADMISSION FREE. CATALOGUE ONE SHILLING

to my friend Hamilton
John S. Sargent. 1926

HERBERT HASELTINE was the pupil of the late Aimé Morot. A number of the bronzes and plaster models shown in the present exhibition were exhibited at the Salon des Artistes Francais, the Royal Academy, London, and at the International Exhibitions in London, Venice, Brussels, Ghent, etc., between the years of 1906 and 1914. In 1906 he received honourable mention at the Salon for his group "Riding Off." In 1908 he was commanded by the late King Edward VII. to execute a bronze of his charger "Kildare," a small model of which is included in this exhibition. In 1909 he went to America to make a group of the "Meadowbrook Team," winner of the International Polo Cup that year. His bronze, "Un Puyazo" was purchased by the Museum of the Hispanic Society of America. In 1914 he received a commission from this Museum to execute an equestrian statue of H.M. the King of Spain. This was begun in Madrid in the late spring of that year, and was shown as a sketch in London, together with Mr. Haseltine's other works at an exhibition he held in June and July. Work was then interrupted by the War, as during 1914–15–16, Mr. Haseltine was attached to the American Embassy in Paris. When America came into the war, he joined the American Army, where he was one of the first organisers of the camouflage section. In 1920 he held an exhibition of all his pre-war and post-war work at the Gallery Georges Petit, in Paris. The "Field Artillery" group was shown under the name of "Le Soixante-quinze," and "Les Revenants," representing gassed, wounded and worn out horses at the war, was purchased by the French Government for the Luxembourg Museum. Through the kindness of the Duke of Alba and of Don Antonio Miura (the breeder of Spain's most celebrated fighting bulls), Mr. Haseltine was able to work for several months at the latter's "Ganaderia." In June–July last, Mr. Haseltine held an exhibition of his bronzes at Messrs. Agnew's Galleries in London.



HIS LATE MAJESTY
KING EDWARD VII.'s
CHARGER "KILDARE"

HER MAJESTY
QUEEN ALEXANDRA'S
BAROUCHE HORSE
"SPLENDOUR"

"LES REVENANTS"

FIELD ARTILLERY

THE MEADOWBROOK TEAM

RIDING OFF

POLO

UN PUYAZO

TORO DE MIURA

THOROUGHBRED

Catalogue

(The bronzes in this exhibition are copyrighted by Herbert Haseltine)

1. H.M. King George V.'s Champion Shire Stallion "FIELD MARSHAL V." (Bronze)
2. His late Majesty King Edward VII.'s Charger "KILDARE" (Bronze)
3. H.M. Queen Alexandra's Barouche Horse "SPLENDOUR" (Bronze)
4. LES REVENANTS (Bronze purchased by the Luxembourg Museum and exhibited by permission of the French Government)
5. FIELD ARTILLERY (Plaster Model, to be executed in Bronze)
6. THE MEADOWBROOK TEAM—
   D. Milburn on the "Roan Mare"
   H. P. Whitney on "Cotton-Tail"
   L. Waterbury on "Little Mary"
   M. Waterbury on "Cob-Nut"
   (Bronze lent by H. P. Whitney, Esq.)
7. RIDING OFF (Bronze)
8. POLO (Bronze)
9. TINA (Plasticine Model)
10. UN PUYAZO (Bronze)
11. CABALLOS DE PLAZA (Polychrome Bronze)
12. UNA BUENA PICA (Bronze)
13. DERRIBANDO (Polychrome Wax)

14. UN QUITE (Polychrome Wax)
15. REJONEADOR (Bronze)
16. ,, ,,
17. UNA MULILLA (Bronze)
18. ,, ,, ,,
19. CABEZA DE CABALLO ANDALUZ (Bronze)
20. ,, ,, ,, ,,
21. TORO DE MIURA (Bronze)
22. ,, ,, ,,
23. CABALLO MUERTO (Bronze)
24. THOROUGHBRED (Bronze)
25. THOROUGHBRED HORSE (Bronze)
26. THOROUGHBRED MARE (Bronze)
27. THOROUGHBRED STALLION (Bronze)
28. SMALL THOROUGHBRED (Silver)
29. AN INTERNATIONAL POLO PONY (Bronze)
30. POLO PONY (Bronze)
31. AN AMERICAN THOROUGHBRED (Bronze)
32. HEAD OF THOROUGHBRED (Bronze)
33. STUDY FOR "LES REVENANTS" (Bronze)
34. ,, ,, ,, ,, ,,
35. ,, ,, ,, ,, ,,
36. MR. CARLOS UNZUÈ ON HUNTER (Bronze)
37. STICKY (Bronze)

In the inner room of the exhibition can be studied the fifteen principal and most characteristic phases that a model has to go through from the time it is first started to the time it is completely finished in bronze.

I. Represents frame work on which model is to be started.

II. Finished Plasticine model.

III. Plasticine model half covered with plaster of Paris mould.

IV. Two sides of plaster mould with plasticine model removed.

V. Plaster mould partially chipped off from plaster model cast inside of it.

VI. Plaster model covered with gelatine mould, the latter being held in place by outer plaster mould.

VII. Wax model cast in gelatine mould.

VIII. Wax model as it comes out of mould.

IX. The wax model has to have seams removed, holes stopped up, and may be more or less remodelled by the sculptor. When finished and signed, it is covered with jets of wax which are necessary for the casting into bronze. The first layer of the mould is then applied wet.

X. Model with second layer and half of third layer.

XI. Finished mould. This is placed in an oven, causing the wax to melt and to run out through the jets which in their turn melt and leave a hollow space ready to receive the liquid bronze. The greater part of these bronzes are cast in an alloy of copper, tin and silver.

XII. Mould after bronze has been cast; inside of it is seen bronze model which is an exact reproduction of IX. The jets have now to be removed as well as the more or less frequent crusts which have appeared on the surface of the mould. This work has to be very carefully done so as not to destroy the modelling.

XIII. Finished bronze ready to receive the patina. There are different ways of producing a patina. Some of the most interesting ones are those produced by time, and by the chemical action of sea, earth, etc.

The ones in this exhibition are produced by subjecting the bronze to intense heat and applying various acids to the metal. Some of them have been first gilt, the gilding more or less removed and the bronze subjected to above-mentioned process

XIV. Bronze with green patina.

XV. Bronze with light brown patina.

All the bronzes in this exhibition have been cast by the "cire perdue" or lost wax process as described above, and may be considered as originals; even if a subject is repeated the surface work and often the modelling of one bronze compared to another has a certain number of variations.